

*The University of Alberta Department of Music presents:*

# MUSIC AT CONVOCATION HALL



## *University of Alberta Symphonic Wind Ensemble*

Dr. Dennis Prime, Conductor

### ***Music from the Great White North***

**Friday, November 23, 2012 8:00 PM**



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



*Music of the Great White North*  
**University of Alberta Symphonic Wind Ensemble**  
Dr. Dennis Prime, Conductor

**PROGRAMME**

O Canada	Calixa Lavalee Arr. A. Gilliland
Quebec Folk Fantasy	Howard Cable Arr. W.J. Duthoit
Lyric Essay	Donald Coakley
Fall Fair	Godfrey Ridout Arr. R. Benson

*Michael Clark, Conductor*

**~ INTERMISSION ~**

Watchman, Tell us of the Night	Mark Camphouse
The Sword and the Crown	Edward Gregson

**Biographies:**

One of Canada's busiest composers, **Allan Gilliland** was born in Darvel, Scotland in 1965. Based in Edmonton (Alberta), he has written music for orchestra, choir, brass quintet, wind ensemble, big band, film, television, and theatre. His music has been performed, recorded, or broadcast by ensembles around the world including orchestras in Edmonton, Vancouver, Winnipeg, Kitchener-Waterloo, Berkeley, and Rochester, as well as the Boston Pops, Canadian brass, Camerata Romeau (Havana), St. Lawrence String Quartet, The Scottish Chamber Orchestra, Edinburgh String Quartet, and the brass section of the New York Philharmonic.

For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, piano, and clarinet. He has also been Composer-in-Residence at the Festival of the Sound in Parry Sound (Ontario), and the Colours of Music Festival in Barrie (Ontario). Other highlights include: *The Winspear Fanfare* composed for the 1997 opening of the Francis Winspear Centre for Music in Edmonton; the one-act operas *Hannaraptor* and *The Untimely Death of Whatsisname*; the musicals *The Seventh Circle* and *Dead Beats*; and *Dreaming of the Masters III*, a trumpet concerto written for Jens Lindemann and given its American premiere by Jens and the ESO at Carnegie Hall. In 2002, his orchestral work *On the Shoulders of Giants* took First Prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association, as well as First Place in the Jean Coulthard Competition for Composers, and the Lydia Pals Composers Competition. Allan holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta, and is currently pursuing a PhD in Composition from the University of Edinburgh. His teachers have included Violet Archer, Howard Bashaw, Malcolm Forsyth, and Nigel Osborne. Allan has taught at the University of Alberta, the University of Edinburgh, and Red Deer College. He is presently Chair of the Music Department at MacEwan University in Edmonton, where he lives with his wife and two children.



**Howard Cable** has enjoyed a diverse musical career spanning over 60 years. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honorary doctorate of Fine Arts from the University of Lethbridge, Alberta. After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan and Healey Willan, he began a career composing, arranging and conducting radio dramas and variety programs for the CBC. On television he was Music Director and arranger for many celebrated telecasts. He has appeared across Canada in all the major arts festivals and is a featured Guest conductor of Canadian Symphony orchestras each season.

Howard has worked with Ella Fitzgerald, Jim Carrey, Tony Bennett, Bob Hope, Richard Rodgers and many others. He was also commissioned to score and conduct "Saturday's Game", the first ever theme for Hockey Night in Canada in 1951/52. His compositions and arrangements can be heard worldwide on numerous recordings. The Howard Cable Concert Band was featured on CBC Radio on Sunday nights for three summers between 1952 and 1954. Composer, conductor and arranger, Howard wrote *Quebec Folk Fantasy* and *Snake Fence Country* for these broadcasts. The shows were also picked up by Mutual Broadcasting in the United States. Through this exposure, Cable's music came to the attention of Chappell and Co in New York and they published these 2 pieces. Their publication in the series Chappell's Army Journal brought these arrangements to bands all over the world.

**Donald Coakley** studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone for the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in Scarborough. He also headed the instrumental wing at the Scarborough Music Camps, and founded the Scarborough Schools Symphony Orchestra as well as overseeing four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers and an Associate Composer with the Canadian Music Centre. IN 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1995 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

*Lyric Essay* by **Donald Coakley** is written in a neo-romantic style. It is a slow, reflective work with much opportunity for musical expression.

**Godfrey Ridout**, LL.D., F.R.C.C.O. was born in Toronto May 6, 1918 and died on November 24, 1984. His interest in music was kindled early by being taken to concerts of the newly reformed Toronto Symphony Orchestra. He received his musical education in Toronto under Ettore Mazzoleni, Charles Peaker and Healey Willan. He was appointed to the staff of the Toronto Conservatory of Music (now the Royal Conservatory) in 1939 and to the Faculty of Music, University of Toronto, in 1948 where he was an Associate Professor. He retired from the University's Faculty of Music in 1982. Often described as old-fashioned in his musical tastes, Ridout achieved his first musical success in 1938 with *Ballade for Viola and String Orchestra*. He enjoyed popular music, and composed many drama scores for Canadian Broadcasting Corporation Radio and film scores for the National Film Board early in his career.



Moved by the formation of the State of Israel, he wrote *Esther*, a dramatic symphony that critics lauded. He won further acclaim in 1953 with *Holy Sonnets* and in 1959 with *Music for a Young Prince*, dedicated to Prince Charles. His list of music is long and encompasses almost every musical form. "The collections of his writings include commentaries on new Canadian music from the *Canadian Review of Music and Art* and *Here and Now* written in the 1950s, his *Canadian Music Journal* articles on such figures as MacMillan and Willan, and a witty personal reminiscence of musical Toronto in his youth, published in the *University of Toronto Quarterly*. Godfrey is properly characterized as a conservative traditionalist. His view of musical literature was, if not narrow, certainly selective, but students can testify that the works he admired he knew thoroughly. He had an unusually well-cultivated sense of English language expression and his manner was a quietly correct one. But counterbalancing his adherence to traditional values were, in his teaching, a liberalist's tolerance for ideas presented in open discussion, and, in his personality and his creative work, often an irrepressible boyishness and sense of fun. To Godfrey there was room for deep sentiment and mysticism in his music but also for the sheer fun of tootling on four piccolo." **John Beckwith (1984)**

Ridout was commissioned by the CBC to write an Overture for an Occasion but during the composing process the ideas that kept coming to him were not the typical solemn images associated with important world events. He was drawn to the images of Canada's fall fairs. The composer said I couldn't get fall fairs out of my head. I used to go to the fair at Lakefield when I was a kid, and what I remember best is the dust. There were horse races and dust, a ferris wheel and dust, sideshows and dust. The resulting work *Fall Fair* - is a short, striking, and characteristic work which employs a dancing tempo, a band effect to evoke several different musical colours. This small overture, which is approximately six minutes long, has become one of the most widely-known (and performed) Canadian works. *Fall Fair* was premiered by the Canadian Broadcasting Corporation Symphony Orchestra at the United Nations Day ceremonies in the Great Hall of the UN General Assembly (New York) on Tuesday, October 24, 1961. This ceremony was held to commemorate the 15<sup>th</sup> Anniversary of the signing the United Nations Charter. The archival recording featured here is the CBC broadcast of the premiere with Lorne Green announcing.

**Mark Camphouse** is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. He also serves as conductor of two Virginia-based professional ensembles: the New River Chamber Winds and Skyline Brass. Previously, Camphouse served as Music Director of the New Mexico Music Festival at Taos. His music has been performed by such distinguished ensembles as the U.S. Marine Band, U.S. Army Band, Her Majesty's Royal Marine Band, Dallas Wind Symphony, and Northshore Concert Band. His formal musical training was received at Northwestern University.

Mr. Camphouse was named winner of the 1991 National Band Association (NBA) Composition Contest, runner-up in both 1986 and 1983 for the American Bandmasters Association (ABA) Ostwald Composition Contest, Regional Finalist in the 1992 White House Fellowship Competition, and received the 1991 Radford University Dedmon Award for Professional Excellence.

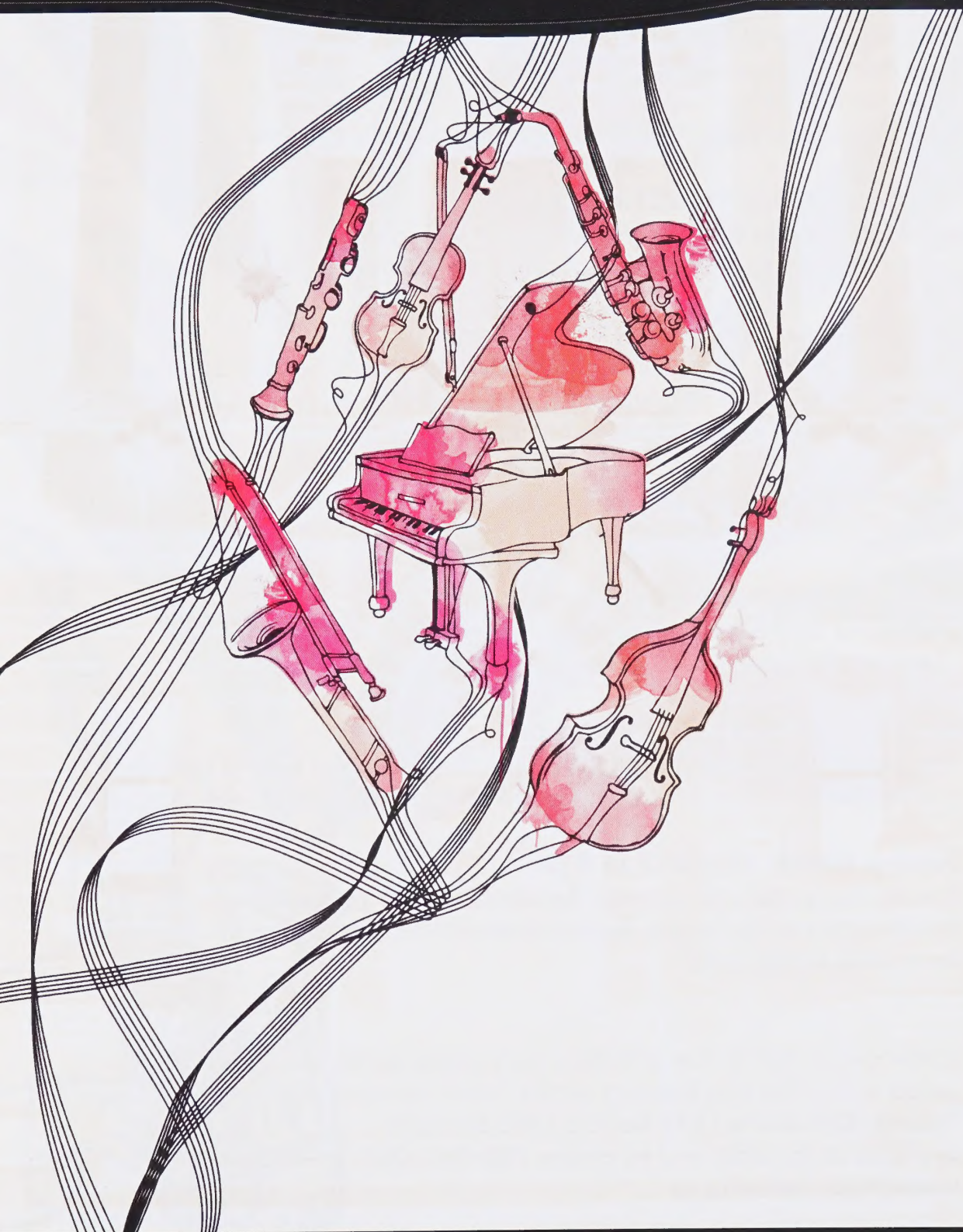
*Watchman Tell Us of the Night* is the first work Mr. Camphouse has published with the Nell A. Klos Music Company. A hymn for all children, *Watchman, Tell Us of the Night* portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse respond to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. *Watchman, Tell Us of the Night* was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

*Watchman, tell us the night. For the morning seems to dawn;  
Traveler, darkness takes its flight; Doubt and terror are withdrawn.  
Watchman, let thy wanderings cease; His thee to thy quiet home  
Traveler, yes; it brings the day. Healing wholeness now has come!*

**Edward Gregson** has proved himself to be on of this country's most versatile composers, having written orchestra, instrumental, chamber and choral music, as well as music for the theatre, film and television. He enjoys an international reputation for his wind and brass compositions and his concerti for horn, tuba, trumpet and trombone are established repertoire in many countries. He is active as a conductor of contemporary music at home and abroad, is a Reader in music at Goldsmiths' College, University of London and is a visiting Professor of Composition at the Royal Academy of Music.



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC  
**MUSIC AT CONVOCAATION HALL**



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC

**ckua**  
radionetwork

[www.music.ualberta.ca](http://www.music.ualberta.ca)



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

# MUSIC AT CONVOCATION HALL

CLASSIC SERIES PRESENTING FACULTY TALENT AND GUEST ARTISTS.

## **Monday, November 19, 2012 at 8 pm**

Kilburn Memorial Concert: The Toronto Consort presents

*The Perfect Ambassador.*

Free Admission.

Secure seats through 780-492-3263 or [www.music.ualberta.ca](http://www.music.ualberta.ca)

## **Friday, January 11, 2013 at 8 pm**

Jacques Després (piano), and Andrew Wan (violin)

present *Beethoven's Complete Piano and Violin Sonatas, Part One.*

## **Saturday, January 26, 2013 at 8 pm**

Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane

Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present

*Music Among Friends* featuring chamber music by Brahms.

## **Saturday, February 2, 2013 at 8 pm**

Dennis Prime (clarinet) with guest artists, present *Wind Players.*

## **Saturday, February 9, 2013 at 8 pm**

Guillaume Tardiff (violin), and Roger Admiral (piano) present

*Breaking New Paths for Violin.*

## **Saturday, March 2, 2013 at 8 pm**

Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover

(cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.*

## **Friday, March 22, 2013 at 8 pm**

Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott

Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative

new sonic experiments.

Convocation Hall is one of Edmonton's oldest performance venues, located in the Old Arts Building on the North University of Alberta campus.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students

available at the door and by phone 780-492-3263

[www.music.ualberta.ca](http://www.music.ualberta.ca)



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

# MUSIC AT THE WINSPEAR



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC

**ckua**  
radionetwork

[www.music.ualberta.ca](http://www.music.ualberta.ca)



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

# MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

**Monday, February 4, 2013 at 8 pm**

The University Symphony Orchestra presents *Brrrrahms* (*February, get it?*).

Conductor: Petar Dundjerski

**Sunday, February 10, 2013 at 2 pm**

The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.

Conductor: Dennis Prime

**Friday, April 5, 2013 at 8 pm**

The Indian and West African Music Ensembles present a *World Music Sampler*.

Directed by: Sharmila Mathur and Robert Kpogo.

**Sunday, April 7, 2013 at 8 pm**

The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor*.

Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

The Francis Winspear Centre for Music is located in downtown Edmonton at 4 Sir Winston Churchill Square.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students

available at the door and by phone 780-492-3263

**[www.music.ualberta.ca](http://www.music.ualberta.ca)**



UNIVERSITY OF ALBERTA  
DEPARTMENT OF MUSIC



**Notes from the composer:** In 1988 I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy. When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991 I immediately thought of turning to his music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage), but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed). The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion. The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the 'war machine' and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV's defeat of the rebellious forces. This work is dedicated to Adrian Noble and the Royal Shakespeare Company.

### **University of Alberta Symphonic Wind Ensemble**

#### **Flute:**

Philippe de Montigny - Edmonton, AB  
Katherine Griffith - Sherwood Park, AB  
Lara Hyde - Lacombe, AB  
Crystal J. Kegler - Ardrossan, AB  
Jessica Rogers - Edmonton, AB

#### **Oboe:**

Noëlle Byer - Edmonton, AB  
Brenna Hardy - Edmonton, AB

#### **Bassoon:**

Emily Tam - Hong Kong  
Arland Mark - Victoria, BC

#### **Clarinet:**

Katherine Brice - Luseland, SK  
James Bures - Edmonton, AB  
Samuel He - Edmonton, AB  
Joshua Iverson - Wainwright, AB  
Chee Meng Low - Kuala Lumpur, Malaysia  
Jessica Ornella - Sylvan Lake, AB  
Jacob Struzik - Edmonton, AB  
Andrea Tarnawsky - Sherwood Park, AB

#### **Saxophone:**

Kayla Chambers - Red Deer, AB  
Gavin Goodwin - Edmonton, AB  
Kendra Heslip - Okotoks, AB  
Eric Toombs - Okotoks, AB

#### **Trumpet:**

Ian Kerr - Devon, AB  
Mackenzie May - Calgary, AB  
Dylan Reap - Edmonton, AB  
Heather Richard - Edmonton, AB  
Sarah Roberts - Edmonton, AB  
Glenn Skelton - Calgary, AB  
Chris Young - Fort St. John, BC

#### **Horn:**

Peter Clark - Onoway, AB  
Miranda Marks - Sioux Falls, USA  
Cole VanDerVelden - St. Albert, AB  
Zachary Vogel - Edmonton, AB

#### **Trombone:**

Lynn Atkin - Edmonton, AB  
Jack Erdmann - Edmonton, AB  
Brett Feland - Edmonton, AB

#### **Euphonium:**

Dylan Podkowka - Edmonton, AB  
Katherine Schäfers - Mornville, AB

#### **Tuba:**

Raymond Basaraba - Ardrossan, AB  
Michael Gust - Edmonton, AB

#### **Percussion:**

Conrad Auch - Calgary, AB  
Will Brophy - Edmonton, AB  
Amanda Chung - Edmonton, AB  
Allyson MacIvor - St. Albert, AB  
Julia Tremblay - Bonnyville, AB

#### **Piano:**

Da Young Yoon - Edmonton, AB

#### **Harp:**

Samantha Spurrier - Edmonton, AB

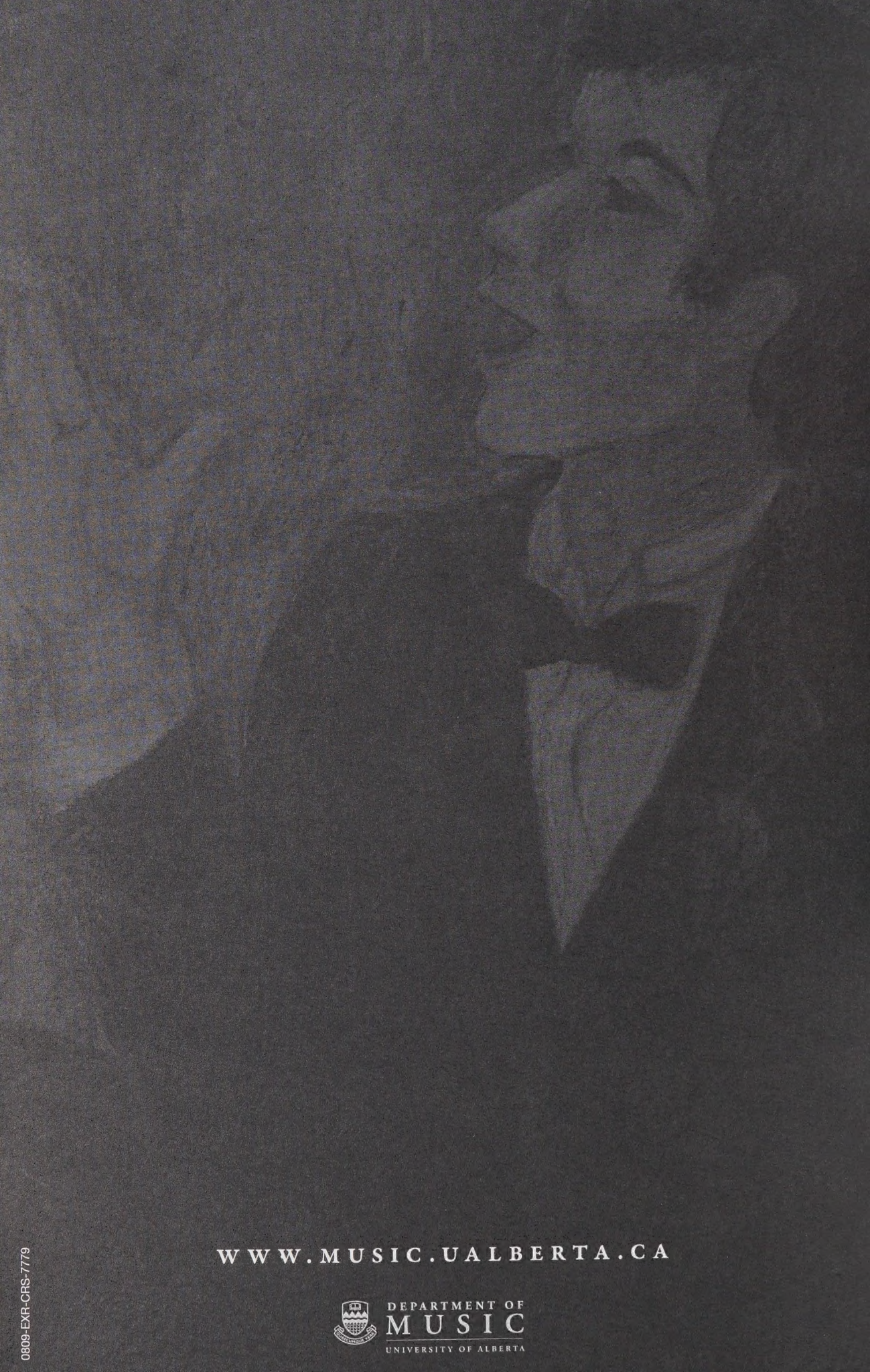
#### **Director:**

Dr. Dennis Prime

#### **Graduate Assistant Conductor:**

Michael Clark





[WWW.MUSIC.UALBERTA.CA](http://WWW.MUSIC.UALBERTA.CA)



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA